



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

community than it now does, it was still a by-product of man's activity. . . .

. . . Our whole attitude toward art as an 'extra' and an unessential prevents us from appreciating its vital importance to the Greek. A community, whose ideas of art are Hellenic, knows no abrupt distinctions between the useful and the beautiful, because all the objects of its daily life are beautiful of necessity; it knows nothing of good taste, because there is no bad taste to contrast, and we may even find, as in the case of Greece herself, that its words for 'good' and 'evil' are simply 'beautiful' and 'ugly'. . . .

The whole fabric of Greek art goes to pieces when it is brought into contact with a purely utilitarian nation like Rome. It succeeded in humanizing and educating the upper classes, but it had little effect on the mob. Art, therefore, in Rome became means of decorating palaces and not national treasure. . . . Greek art comprises every genuine effort of the artist; every statue which is made with sincere love of beauty and unmixed desire for its attainment is Greek in spirit; every statue, however cunning and ingenious, which is merely frivolous or hypocritical or untrue, is a crime against Hellenism and a sin against the light.

THE JOHNS HOPKINS UNIVERSITY DAVID M. ROBINSON

Greek Grammar for Colleges. By Herbert Weir Smyth. New York: American Book Company (1920). Pp. xvi + 784.

Some sixteen years ago a well-known professor in the University of Göttingen remarked to me, with characteristic bluntness and in a tone of undisguised contempt: 'You American classical scholars publish nothing but School and College editions of Greek and Roman authors, and Grammars'. Whatever justification this reproach may have had in 1905—its unfairness even at that time, however, was apparent—, has since been completely removed by the many notable contributions to classical scholarship which have appeared in recent years in this country. But even my friend at Göttingen would, I dare say, be proud to be the author of two such fine volumes as Professor Smyth's Greek Grammar for Schools and Colleges (see THE CLASSICAL WEEKLY 11.79-80), published in 1918, and his more recent Greek Grammar for Colleges. The former was a book of about the size and scope of Goodwin's Greek Grammar, and, like all of the author's works, was characterized by exact knowledge and flawless accuracy. The latter, which contains practically twice as much material as the former, and, like it, is a model of accurate statement and sound learning, resembles rather Goodwin's two books, Greek Grammar, and Greek Moods and Tenses, and Monro's Homeric Grammar all in one and all brought up to date, with some forty pages devoted to a comprehensive and invaluable discussion of the Particles (pp.631-671; §§ 2769-3003), and twelve pages of definitions and illustrations of many grammatical and rhetorical figures, thrown in for full measure (pages 671-683, §§ 3004-3048).

Whether there was actual need of such a book is a question which possibly some would choose to raise, but surely no other American scholar now in active service was better qualified than the distinguished Eliot Professor of Greek Literature in Harvard University to prepare a Grammar of this sort. And,

now that the volume has appeared, let us waive this question of need, and hasten rather to express our gratitude to Professor Smyth for gathering conveniently into the pages of a single book all the facts concerning the grammatical structure and usage of classical Greek that the average teacher of Greek ever has occasion to use. I say teacher rather than pupil for the reason that, like the author's Greek Melic Poets, the book is too replete with information for profitable use by the average undergraduate. It is in fact a Grammar for graduate students and teachers, just as the shorter treatise is strictly a Grammar for Colleges, and not for Schools and Colleges.

Like its briefer companion, this new volume is a descriptive grammar of classical literary Greek from Homer to Plato, Demosthenes and Menander. Citations from writers later than these appear not to occur. Homer, the dramatists, the orators, Thucydides, Xenophon, and Plato naturally furnish the majority of the illustrative passages. Every portion of the treatise displays in equal degree thorough scholarship and painstaking care, but of particular interest and importance are the sections already mentioned which deal with particles and with grammatical and rhetorical figures.

In so masterly a work there is naturally little to criticize. Misprints are few and mostly trivial. In § 2757 b, however, it seems to me that a 'not' has dropped out of the translation of *οὐκοῦν καλεῖς αὐτὸν καὶ μὴ ἀφήσεις*; This is translated by "will you not call him and (will you not) send him away?" This is certainly not the equivalent, as the author states, of "call him and don't send him away". The statement in § 2096 b, is misleading, so far at least as concerns *φθάνω*:

With a present or imperfect of *τυγχάνω*, *λανθάνω*, *φθάνω*, the (rare) aorist participle refers to an action or state anterior to that of the present or imperfect. Many of the cases of the present of *τυγχάνω* with the aorist participle are historical presents. . . .

The same statement occurs in the Greek Grammar for Schools and Colleges, § 1295 a. The natural inference is that *τυγχάνω* differs in this respect from the other two verbs. But, whatever may be true in the case of *λανθάνω*, the present of *φθάνω*, at least, when accompanied by the aorist participle, is regularly, if indeed not always, an historical present. The author appears to recognize this fact and virtually states it in another form at the end of § 2096 d. Despite this, however, the statement quoted above is confusing. The two observations should have been combined and harmonized. In § 1800 N. there should be a reference to § 2756 b.

Finally, a book of this character should, in my judgment, contain a much larger amount of bibliographical material than Professor Smyth has chosen to include. The few brief bibliographies appended to certain sections are good, but insufficient. A well selected bibliography aggregating five or even ten pages would have greatly increased the usefulness of this very valuable book—the most complete Greek Grammar ever published in America.

UNIVERSITY OF CALIFORNIA

JAMES TURNER ALLEN